

**JACOBS' EASY**

**NO. 1**

**1<sup>ST</sup> & 2<sup>ND</sup> BANJOS**

**MANDOLIN & BANJO ORCHESTRA FOLIO**

**Prices and Combinations.**

**INSTRUMENTATION.**

1<sup>ST</sup>, 2<sup>ND</sup>, 3<sup>RD</sup> MANDOLINS  
(AND MANDOLA)  
FLUTE  
CELLO  
1<sup>ST</sup> & 2<sup>ND</sup> BANJOS  
GUITAR &  
PIANO  
ACCOMPANIMENTS

Solo Mandolin . . . . .	.50
Mandolin and Guitar . . . . .	1.00
2 Mandolins and Guitar . . . . .	1.50
2 Mands., Mandola and Guitar . . . . .	2.00
3 Mandolins and Guitar . . . . .	2.00
Mandolin and Piano . . . . .	1.00
2 Mandolins and Piano . . . . .	1.50
2 Mands., Mandola and Piano . . . . .	2.00
3 Mandolins and Piano . . . . .	2.00
Mandolin, Guitar and Piano . . . . .	1.50
2 Mandolins, Guitar and Piano . . . . .	2.00
2 M's, M'dola or 3d M., G. and P. . . . .	2.50
Mandolin and 1 or 2 Banjos . . . . .	1.00
1 or 2 Banjos . . . . .	.50
"    "    and Guitar . . . . .	1.00
"    "    and Piano . . . . .	1.00
"    Guitar and Piano . . . . .	1.50
"    Mandolin and G'tar . . . . .	1.50
"    2 M's and Guitar . . . . .	2.00
"    Man., G. and Piano . . . . .	2.00
"    2 M's, G. and P. . . . .	2.50
"    2 M's, Mandola or . . . . .	
3d M., Guitar and Piano . . . . .	3.00
Flute part (Obligato) . . . . .	.50
'Cello part (Obligato) . . . . .	.50
Violin and Piano . . . . .	1.00

**17 ORIGINAL COMPOSITIONS AND ARRANGEMENTS BY VARIOUS POPULAR COMPOSERS**

~PUBLISHED BY~

**WALTER JACOBS,**  
BOSTON, MASS.  
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**EACH BOOK COMPLETE .50**



# JACOBS' GRAND ORCHESTRA FOLIO

## INSTRUMENTATION AND PRICES

1st Mandolin, 25c; 2d Mandolin, 25c; 3rd Mandolin, Tenor Mandola and Octave Mandola, 25c;

Guitar Acc., 25c; Banjo Acc., 25c; Piano Acc., 50c; Guitar Solo, 50c; Banjo Solo, 50c.

1st Violin .....	.25	Flute .....	.25	Trombone .....	.25
2d Violin .....	.25	1st Clarinet .....	.25	Drums .....	.25
Viola .....	.25	2d Clarinet .....	.25	Horns .....	.25
'Cello .....	.25	1st Cornet .....	.25	Oboe .....	.25
Bass .....	.25	2d Cornet .....	.25	Bassoon .....	.25

Note.—There is a separate book, containing the entire fourteen numbers, for each of the twenty-three instruments above listed.

### CONTENTS TO NO. 1

1. Any Rags? Schottische .....	Thos. S. Allen
2. The Frost King. March and Two-Step .....	W. D. Kenneth
3. Elephant Promenade. A Toe Tickler .....	R. S. Saunders
4. Pepeats. Vals Espanol .....	R. E. Hildreth
5. For the Flag. Military March and Two-Step .....	J. Bodewalt Lampe
6. Zulu Moon Dance. A Midnight Diversion .....	H. F. Odell
7. The Magician. Gavotte .....	Van L. Barrand
8. The Happy Hayseed. Characteristic March .....	Walter Rolfe
9. Queen of Roses. Waltzes .....	A. J. Weidt
10. The Dickey Dance. Caprice Humoresque .....	Geo. L. Lansing
11. Whip and Spur. Galop .....	Thos. S. Allen
12. The Darkies' Drill. Two-Step and Cake Walk .....	Agnes Melville
13. Zophiel. Intermezzo .....	R. E. Hildreth
14. The Sporty Maid. March and Two-Step .....	Walter Rolfe

### CONTENTS TO NO. 2

1. By the Watermelon Vine (Lindy Lou). Schottische .....	Thos. S. Allen
2. Pride of the Prairie. March and Two-Step .....	Walter Rolfe
3. Bean Club Musings. March Characteristic .....	Paul Eno
4. The Masterstroke. Military March and Two-Step .....	J. Bodewalt Lampe
5. Pretty Mamie Clancy. Medley Waltz .....	Arr. R. E. Hildreth
6. The Chippers. Morceau Characteristic .....	Chas. Frank
7. True Blue. March and Two-Step .....	W. D. Kenneth
8. In a Rose Garden. Polka Redowa .....	Thos. S. Allen
9. A Country Dance .....	Nat Brown
10. Men of Harvard. March and Two-Step .....	F. H. Grey
11. Zeona. Waltzes .....	Wm. Arnold
12. Venetian Beauty. Caprice .....	Walter Rolfe
13. Numa. An Algerian Intermezzo .....	Thos. S. Allen
14. The Merry Monarch. March and Two-Step .....	R. E. Hildreth

### CONTENTS TO NO. 3

1. Hey! Mister Joshua. Medley Schottische .....	Lester W. Keith
2. The New Arrival. March and Two-Step .....	Anthony S. Brazil
3. The Dixie Rube. Characteristic March .....	Thos. S. Allen
4. Bells of Moscow. Mazurka .....	W. Aletter
5. Pokey Pete. Characteristic March .....	J. W. Lerman
6. The Myriad Dancer. Valse Ballet .....	Thos. S. Allen
7. Victorious Harvard. March and Two-Step .....	Carl Paige Wood
8. The Darkies' Holiday. Sidewalk Shuffle .....	Edmund Lyons
9. Soap Bubbles. Characteristic March .....	Thos. S. Allen
10. Lady Rose. Waltz .....	Al Stevens
11. The Military Hero. March and Two-Step .....	W. D. Kenneth
12. Lazy Luke. A Raggy Drag .....	Geo. J. Philpot
13. Anita. Spanish Serenade .....	Thos. S. Allen
14. The Social Lion. March and Two-Step .....	R. E. Hildreth

### CONTENTS TO NO. 4

1. My Dusky Rose. Schottische .....	Thos. S. Allen
2. The Assembly. March and Two-Step .....	Paul Eno
3. Sissy Giggles. Characteristic March .....	Raymond Howe
4. Katie. Waltz .....	Bert Potter
5. A Tiptopper. March and Two-Step .....	W. A. Corey
6. Jungle Echoes. A Coconut Dance .....	R. E. Hildreth
7. Sorella (or La Mattchiche). Spanish March .....	Ch. Borel-Clerc
8. The Horse Marines. March and Two-Step .....	Thos. S. Allen
9. Sorita. Newport .....	Marius S. Rocereto
10. Flickering Firelight. Shadow Dance .....	Arthur A. Penn
11. Summer Secrets. Waltz .....	Theo. O. Taubert
12. Laughing Sam. Characteristic March .....	Walter Rolfe
13. Good-bye Mister Greenback. Schottische .....	Thos. S. Allen
14. The Runabout. March and Two-Step .....	Geo. M. Kent

# JACOBS' DANCE FOLIO

## INSTRUMENTATION AND PRICES

1st Mandolin, 25c; 2d Mandolin, 25c; 3rd Mandolin, Tenor Mandola and Octave Mandola, 25c;

Guitar Acc., 25c; Banjo Acc., 25c; Piano Acc., 50c.

1st Violin .....	.25	Flute .....	.25	Trombone .....	.25
2d Violin .....	.25	1st Clarinet .....	.25	Horns .....	.25
Viola .....	.25	2d Clarinet .....	.25	Drums .....	.25
'Cello .....	.25	1st Cornet .....	.25	Oboe .....	.25
Bass .....	.25	2d Cornet .....	.25	Bassoon .....	.25

Note.—There is a separate book, containing the entire twelve numbers, for each of the twenty-one instruments listed above.

### CONTENTS TO NO. 1

1. Veritas. March and Two-Step .....	John H. Densmore
2. Kiss of Spring. Waltz .....	Walter Rolfe
3. Jiggy Jigs (Five Old Favorites) Set I .....	Jimmy Norton
4. Real Reels (Five Old Favorites) Set I .....	Jimmy Norton
5. Good-Night, Good-Night. Song and Dance .....	Sherman Coates
6. Wonderland. Waltz .....	Thos. S. Allen
7. Smart Set, The. Lancers .....	R. E. Hildreth
8. Skidoo. Characteristic March .....	Lester W. Keith
9. Spice of Life. Mazurka (Three-Step) .....	R. E. Hildreth
10. Idle Hours. Waltz .....	Carl Paige Wood
11. Black Cat, The. Quadrille .....	R. S. Saunders
12. Vixen, The. Galop .....	W. K. Whiting

### CONTENTS TO NO. 2

1. Monstrat Viam. March .....	Alfred E. Joy
2. Whirling Over the Ballroom Floor. Waltz .....	Don Ramsay
3. Virginia Reel (Old Standbys) .....	Arr. R. E. Hildreth
4. Percyian Lamb Rag. A Pepperette .....	Percy Wenrich
5. Fair Dame. Lancers .....	Nick Brown
6. Stack of Fun. Barn Dance .....	Walter Rolfe
7. Home, Sweet Home. Medley "Good Night" Waltz .....	R. E. Hildreth
8. Prince of Good Fellows. Quadrille .....	Thos. S. Allen
9. Satellite. Mazurka .....	Ferdinand Asmus, Jr.
10. With the Wind. Galop .....	R. E. Hildreth
11. Third Degree, The. Waltzes .....	Theo. Bendix
12. Hashed Brown. Novelty Two-Step .....	Thos. S. Allen

Note.—Tenor Mandola and Mando-Cello Books (both transposed—mandolin reading) are published to Jacobs' Dance Folio, No. 2.

JACOBS' EASY

No. I.

1<sup>ST</sup> & 2<sup>ND</sup> BANJOS

# MANDOLIN & BANJO ORCHESTRAL FOLIO

## Prices and Combinations.

### INSTRUMENTATION.

1<sup>ST</sup>, 2<sup>ND</sup>, 3<sup>RD</sup> MANDOLINS  
(AND MANDOLA)

FLUTE

'CELLO

1<sup>ST</sup> & 2<sup>ND</sup> BANJOS

GUITAR &

PIANO

ACCOMPANIMENTS

Solo Mandolin . . . . .	.50
Mandolin and Guitar . . . . .	1.00
2 Mandolins and Guitar . . . . .	1 50
2 Mands., Mandola and Guitar . . . . .	2 00
3 Mandolins and Guitar . . . . .	2.00
Mandolin and Piano . . . . .	1.00
2 Mandolins and Piano . . . . .	1.50
2 Mands., Mandola and Piano . . . . .	2.00
3 Mandolins and Piano . . . . .	2.00
Mandolin, Guitar and Piano . . . . .	1.50
2 Mandolins, Guitar and Piano . . . . .	2.00
2 M's, M'dola or 3d M., G. and P. . . . .	2.50
Mandolin and 1 or 2 Banjos . . . . .	1.00
1 or 2 Banjos . . . . .	.50
"    "    and Guitar . . . . .	1.00
"    "    and Piano . . . . .	1.00
"    Guitar and Piano . . . . .	1.50
"    Mandolin and G'tar . . . . .	1.50
"    2 M's and Guitar . . . . .	2.00
"    Man., G. and Piano . . . . .	2.00
"    2 M's, G. and P. . . . .	2.50
"    2 M's, Mandola or . . . . .	
3d M., Guitar and Piano . . . . .	3.00
Flute part (Obligato) . . . . .	.50
'Cello part (Obligato) . . . . .	.50
Violin and Piano . . . . .	1.00

17  
ORIGINAL  
COMPOSITIONS  
AND  
ARRANGEMENTS  
BY  
VARIOUS  
POPULAR  
COMPOSERS

PUBLISHED BY

WALTER JACOBS,  
BOSTON, MASS.

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EACH BOOK  
COMPLETE

50

# CONTENTS.

(SEE NOTE.)

PAGING.

	1st, 2nd, 3rd Mandolin (and Mandola); Guitar Acc., Flute, Cello.	Piano Acc.	Banjos.
Darkie's Hoedown. . . . .	7	11	14
Flower Waltz. . . . .	15	26	32
Golden Dome, The. March and Two-Step. . . . .	16	27	34
Heart so True. Mazurka de Concert. . . . .	18	32	40
"Howdy" Darkies! Rag time. . . . .	11	18	24
In High Society. March and Two-Step. . . . . <i>(Eduard Holst.)</i> Arr. Walter Jacobs	9	14	19
La Veta Schottische. . . . .	17	30	38
Little Sunbeam Waltz. . . . .	10	16	22
Montclair Galop. . . . .	4	6	6
Myra Waltz. . . . .	5	8	9
New Harp Schottische. . . . .	6	10	12
Over the Waves. Waltzes. . . . . <i>(J. Rosas.)</i> Arr. Walter Jacobs	12	20	26
Prince Charming. Waltz. . . . .	3	4	3
Spanish Dance. No. 1. . . . . <i>(Moszkowski.)</i> Arr. Walter Jacobs	20	36	42
Song and Dance Schottische. . . . .	14	24	30
Under the Double Eagle. March. . . . . <i>(J. F. Wagner.)</i> Arr. Walter Jacobs	8	12	16
Youthful Pleasures. Schottische. . . . .	21	38	45

NOTE: As all the pieces in this Folio are published in sheet music form also, single extra parts for any of the eight instruments can be obtained. The 1st and 2nd Banjo parts are printed together on the same sheet and therefore cannot be had separately.

# PRINCE CHARMING.

## Waltz.

By H. P. DUFFELL.  
Arr. by WALTER JACOBS.

1st BANJO.

2nd BANJO.

NOTE: A figure encircled thus, ③ signifies the string.

First system of musical notation. The right hand features a complex texture with triplets and sixteenth notes. The left hand has a steady accompaniment. Dynamics include *mf* and *p*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The right hand continues with intricate patterns. The left hand provides harmonic support. Dynamics include *p*. The key signature remains three sharps.

Third system of musical notation. The right hand shows melodic lines with slurs. The left hand has a consistent accompaniment. Dynamics include *p*. The key signature remains three sharps.

Fourth system of musical notation. The right hand features a melodic phrase with a slur. The left hand has a steady accompaniment. Dynamics include *p*. The key signature remains three sharps.

Fifth system of musical notation. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. Dynamics include *f*. The key signature remains three sharps.

Sixth system of musical notation. The right hand has a melodic line with a slur. The left hand has a steady accompaniment. Dynamics include *p*. The key signature remains three sharps.

First system of musical notation. The key signature is three sharps (F#, C#, G#). The music is written for piano with a forte (*f*) dynamic marking. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of chords.

Second system of musical notation. The key signature remains three sharps. The dynamic marking changes to piano (*p*). The right hand continues with a melodic line, and the left hand maintains the chordal accompaniment. The system concludes with a double bar line.

Third system of musical notation. The key signature is three sharps. The dynamic marking is piano (*p*). The right hand features a melodic line with slurs, and the left hand continues with the chordal accompaniment.

Fourth system of musical notation. The key signature is three sharps. The dynamic marking is piano (*p*). The right hand features a melodic line with slurs, and the left hand continues with the chordal accompaniment.

Fifth system of musical notation. The key signature is three sharps. The dynamic marking is piano (*p*). The right hand features a melodic line with slurs, and the left hand continues with the chordal accompaniment.

Sixth system of musical notation. The key signature is three sharps. The dynamic marking starts as piano (*p*) and changes to forte (*f*) towards the end of the system. The right hand features a melodic line with slurs, and the left hand continues with the chordal accompaniment. The system concludes with a double bar line.

## MONTCLAIR GALOP.

A. J. WEIDT.

## INTRO.

1st BANJO.

2nd BANJO.

Bass to B.

*ff*

Bass to B.

*mf*

1.

2.

*f*

*ff*

NOTE: A figure encircled thus, ④ signifies the string.

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TRIO.

The musical score is written for a Trio in 2/4 time, featuring three staves. The key signature is two sharps (F# and C#). The first staff begins with a piano (*p*) dynamic marking. The music consists of six systems, each with two staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' in a circle) and accents throughout the piece. The piece concludes with the instruction "D.C. al Fine." in the bottom right corner of the final system.

# MYRA WALTZ.

Piano acc. 25cts.

Guitar acc. 15cts.

By GEO. W. BEMIS.

SOLO BANJO.

2nd BANJO.

## WALTZ.

First system of musical notation. Treble and bass staves in D major (two sharps). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with eighth-note runs and some triplet markings.

Second system of musical notation. Treble and bass staves. The piece continues with a forte (*f*) dynamic. It concludes with a first ending (1.) and a second ending (2.) leading to a key signature change to D minor (two sharps).

Third system of musical notation. Treble and bass staves. The piece continues with a piano (*p*) dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some triplet markings. A "5th Pos." (5th Position) label is placed above the treble staff.

Fourth system of musical notation. Treble and bass staves. The piece continues with a piano (*p*) dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some triplet markings. A "5th Pos." label is placed above the treble staff. The system ends with a *rit.* (ritardando) marking and a *f a tempo.* (f marcato a tempo) marking.

Fifth system of musical notation. Treble and bass staves. The piece continues with a piano (*p*) dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some triplet markings. A "5th Pos." label is placed above the treble staff. The system ends with a "3rd Pos." (3rd Position) label above the treble staff.

Sixth system of musical notation. Treble and bass staves. The piece continues with a piano (*p*) dynamic. The bass line has a steady eighth-note accompaniment. The treble line features a melodic line with some triplet markings. A "5th Pos." label is placed above the treble staff.



First system of musical notation, consisting of two staves. The key signature is three sharps (F#, C#, G#). The music features a melody in the upper staff and a harmonic accompaniment in the lower staff.

Second system of musical notation, consisting of two staves. The key signature is three sharps. A dynamic marking of *p* (piano) is present in the lower staff.

Third system of musical notation, consisting of two staves. The key signature is three sharps. The music continues with melodic and harmonic development.

Fourth system of musical notation, consisting of two staves. The key signature is three sharps. A dynamic marking of *p* (piano) is present in the lower staff.

Fifth system of musical notation, consisting of two staves. The key signature is three sharps. A dynamic marking of *f* (forte) is present in the lower staff. The system concludes with the instruction *cresc. accel.* (crescendo, acceleration).

Sixth system of musical notation, consisting of two staves. The key signature is three sharps. A dynamic marking of *fz* (fortissimo) is present in the lower staff.

# "NEW HARP" SCHOTTISCHE.

1 or 2 Banjos... 30 cts.  
 1 or 2 Mandolins 30 cts.  
 1 or 2 Guitars... 30 cts.  
 Guitar acc. 10 cts.  
 Piano acc. 10 cts.

FOR ONE OR TWO BANJOS AND GUITAR.

## SOLO BANJO.

By R. S. SAUNDERS.

Tempo di Schottische.

*mf*

*f*

*cresc.* *ff* *p*

*mf* *mf*

*Fine.*

TRIO.

*dolce*

*p marcato* *cresc.* *f*

*p* *f* *p*

*p* *cresc.* *f*

*p* *f* *p*

*D.C. al Fine.*

# "NEW HARP" SCHOTTISCHE.

GUITAR Acc.

By R. S. SAUNDERS.

for 2 Guitars.30

Tempo di Schottische.

*mf*

*f* *cresc.* *ff* *p* *mf*

*mf* *Fine.*

**TRIO.**  
*p dolce.* *cresc.* *f* *p* *f* *p*  
*DC. al Fine.*

for 2 Banjos.30

# "NEW HARP" SCHOTTISCHE.

Arr. by JACCBS.

BANJO Acc.

Tempo di Schottische.

*mf*

*f* *cresc.* *ff*

*p* *mf* *mf*

**TRIO.**  
*dolce.* *Fine.* *p*

*cresc.* *f* *p* *f* *p*  
*DC. al Fine.*

# DARKIE'S HOEDOWN.

One or two Banjos, with Guitar and Piano Acc.

1 or 2 Mandolins 20cts.

1 or 2 Guitars . . . 30cts.

By WALTER JACOBS Op107.

Lively.

Solo Banjo.

Copyright 1895 by Walter Jacobs.

Guitar Teachers. Try "Little Sinners Waltz" for one or two Guitars. Price 30¢





# UNDER THE DOUBLE EAGLE.

## March.

FOR 1 OR 2 BANJOS.

By J. F. WAGNER.  
Arr. by WALTER JACOBS.

### INTRO.

SOLO BANJO.

BASS to B.

2nd BANJO.

*f*

*ffz*

*ffz*

*fp*

### MARCH.

*p*

3 *fp* *p*

3 3 3 4 2 1 2 1 2 1. 2. *f* *fp* *ff*

BASS SOLO ON 4th STRING.  
*ff* *ben marcato.*

ON BASS STRING.

1. 2. *ffz* *ffz* *ffz* *ffz* Fine.

TRIO.

*pp* *p dolcissimo.* *pp*

*p*

*pp* *p*

*pp* *ff energico.*

1. *p* 2. *March D.C. al Fine.*



# IN HIGH SOCIETY.

## MARCH AND TWO-STEP.

FOR 1 OR 2 BANJOS WITH PIANO AND GUITAR ACC.

By EDUARD HOLST.  
Arr. by WALTER JACOBS.

**Marzial.**

1st BANJO. *Sva ad libitum.*  
*mf*

2nd BANJO.

**Con Spirito.**

*mf* *fz* *mf*

9 Pos - - - - - 5 Pos - - - - -

*fz* *mf*

*cresc.* *fz*

First system of musical notation, consisting of two staves (treble and bass clef). The music is in a key with three sharps (F#, C#, G#) and a 4/4 time signature. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Second system of musical notation, continuing the piece. It maintains the same key signature and time signature, with similar rhythmic patterns and dynamic markings as the first system.

Third system of musical notation, including a forte (*ff*) dynamic marking. The notation continues with various note values and rests.

Fourth system of musical notation, featuring first and second endings. The first ending leads to a section marked *ff* and *Fine*. The second ending also concludes with *ff* and *Fine*.

TRIO.

On Bass string.  
*mf* marcato il basso.

TRIO section of the musical score. It begins with a section marked "On Bass string" and *mf* marcato il basso. The notation includes various note values and rests, with a key signature of three sharps and a 4/4 time signature.

*Sva ad lib.*

10 Pos

7 Pos

1st time only.

Last time only.

D.C. al Fine.

D. S. Trio al

To my niece Corinne C. Donley.

# LITTLE SUNBEAM WALTZ.

For 2 Guitars 30 cts.

For one or two Banjos and Guitar,  
with 1<sup>st</sup> and 2<sup>d</sup> Mandolin parts.

By C. S. De LANO.

Solo BANJO.

2<sup>d</sup> BANJO.

3.B.

1. 2. 5\*-----

Fine. mf

5\*-----

1. 2.



First system of musical notation, consisting of a treble staff and a bass staff. The key signature has three sharps (F#, C#, G#). The music begins with a repeat sign and a first ending bracket. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. It continues the piece with a *cresc.* (crescendo) marking. A first ending bracket labeled "1." spans the final measures of this system. The treble staff features a melodic line with some triplets and slurs, and the bass staff continues the accompaniment.

Third system of musical notation. It begins with a second ending bracket labeled "2.". The tempo/mood marking *Dolce.* is present, along with a *p* (piano) dynamic. The treble staff includes fingerings (1, 2, 3, 4) and slurs. The bass staff continues the accompaniment.

Fourth system of musical notation. It features a *cresc.* marking and a section labeled "3.B.". A *f* (forte) dynamic is indicated. The treble staff has fingerings (1, 2, 3, 4) and slurs. The bass staff continues the accompaniment.

Fifth system of musical notation. This system continues the melodic and harmonic development of the piece. The treble staff has slurs and accents, and the bass staff provides a steady accompaniment.

Sixth system of musical notation. It includes a *cresc.* marking and concludes with the instruction *D.C. al Fine.* The treble staff has fingerings (1, 2, 3, 4) and slurs. The bass staff continues the accompaniment.

To Miss Sarah Osgood, Boston.

- 1 or 2 Mandolins.....30cts.
- 1 or 2 Banjos.....40cts.
- Guitar Solo.....30cts.
- Guitar acc.....10 cts.
- Piano acc.....25cts.
- Banjo acc.....10cts.

# "HOWDY" DARKIES!

FOR ONE OR TWO BANJOS.

By WALTER JACOBS, Op.145.

BASS ELEVATED.

*Andante. con espressione.*

BANJO. 















5 Pos.

*mp* *marcato*

*mp*

*cresc.* *mp*

5 Pos.

*marcato*

*mp* *cresc.* *ff*

*mf*

*f*

# OVER THE WAVES.

(SOBRE LAS OLAS.)

## Waltzes.

JUVENTINO ROSAS.  
Arr. by WALTER JACOBS.

INTRO.

Larghetto.

tremolo.

SOLO  
BANJO.

2nd  
BANJO.

Musical notation for the Intro section. The Solo Banjo part is written on a single staff with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a 4-measure rest, followed by a series of chords and melodic lines. The 2nd Banjo part is written on a single staff with a treble clef and a key signature of three sharps. It consists of a steady accompaniment of chords. The tempo is marked 'Larghetto' and 'tremolo'. The piece ends with a 3/4 time signature.

Tempo di Valse.

tremolo.

mf

mf

Musical notation for the main waltz section, first system. It features a treble clef and a key signature of three sharps. The tempo is 'Tempo di Valse' and 'tremolo'. The music consists of a series of chords and melodic lines. The dynamic is marked 'mf'. The piece ends with a 3/4 time signature.

Har. 12.

pp

rall.

poco

a

poco.

Musical notation for the main waltz section, second system. It features a treble clef and a key signature of three sharps. The tempo is 'Tempo di Valse' and 'tremolo'. The music consists of a series of chords and melodic lines. The dynamic is marked 'pp'. The piece ends with a 3/4 time signature.

1.

pp

p.

p.

p.

p.

p.

p.

Musical notation for the main waltz section, third system. It features a treble clef and a key signature of three sharps. The tempo is 'Tempo di Valse' and 'tremolo'. The music consists of a series of chords and melodic lines. The dynamic is marked 'pp'. The piece ends with a 3/4 time signature.

p.

p.

p.

p.

p.

p.

p.

p.

Musical notation for the main waltz section, fourth system. It features a treble clef and a key signature of three sharps. The tempo is 'Tempo di Valse' and 'tremolo'. The music consists of a series of chords and melodic lines. The dynamic is marked 'p.'. The piece ends with a 3/4 time signature.

First system of musical notation. The right hand plays a melodic line with slurs and accents, while the left hand provides a steady accompaniment of chords. Dynamics include piano (p) and fortissimo (ff). The key signature has three sharps (F#, C#, G#).

Second system of musical notation. It concludes with a double bar line and the word "Fine." followed by the instruction "ff energico." The right hand features a triplet of eighth notes. Dynamics include piano (p) and fortissimo (ff).

Third system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics include piano (p). The instruction "sentimental." is written in the right hand. The key signature has three sharps.

Fourth system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics include piano (p) and fortissimo (ff). The instruction "ff energico." is written in the right hand. The key signature has three sharps.

Fifth system of musical notation. The right hand has a melodic line with slurs and accents. Dynamics include piano (p). The key signature has three sharps.

Sixth system of musical notation. It features two endings: "1." and "2.". The instruction "D.C." (Da Capo) is written below the first ending. The text "No.1. al Fine a poi No.2." is written below the second ending. Dynamics include piano (p). The key signature has three sharps.

2. *ff* *tremolo sempre.*  
*mf* *tremolo sempre.*  
 On 3rd String.  
 On 4th String.

1st String. 2nd String. 3rd String.

1. 2. *ff*  
 1st String. 2nd. 4th.

*ff* *pp*  
*p.* *p.* *p.* *p.* *p.* *p.* *p.*

*ff*

1. 2. *ff*  
*p.* *p.* *p.* *p.*



First system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#). The piece begins with a piano (*p*) dynamic. The bass line features a steady eighth-note accompaniment. The treble line contains a melodic line with various ornaments and slurs.

Second system of musical notation. Continuation of the first system. The piano accompaniment remains consistent. The treble line features a series of slurs and accents, indicating a rhythmic or melodic pattern.

Third system of musical notation. Treble clef, key signature of two sharps. The piece transitions to a forte (*f*) dynamic. The bass line continues with eighth notes. The treble line includes a circled number '3' and a circled number '4'. The system concludes with the instruction "D. C. No. 1. al  $\oplus$  a poi Coda."

CODA.

Fourth system of musical notation, labeled "CODA." It features a single treble staff with a 3/4 time signature. The dynamics are marked as *cresc.*, *poco - poco - rall.*, *rit. f a tempo.*, and *tremolo.* The bottom of the system is labeled "3rd String."

Fifth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The system is labeled "4th String." at the bottom. It features a melodic line in the treble and a bass line with various chords and notes.

Sixth system of musical notation. Treble and bass staves. Treble clef, key signature of two sharps. The system is marked with a fortissimo (*ff*) dynamic. The treble line includes a circled number '4' and a circled number '3'. The system concludes with the instruction "tremolo." in both staves.

# SONG AND DANCE SCHOTTISCHE.

INTRO.

By W. D. KENNETH.

**Allegro.**

SOLO BANJO. Bass to B.

2nd BANJO. *mf*

The first system of the Intro consists of two staves. The top staff is for the Solo Banjo, with a treble clef and a key signature of three sharps (F#, C#, G#). It begins with a treble clef and a common time signature. The music is marked 'Allegro'. The bottom staff is for the 2nd Banjo, with a bass clef and the same key signature. It is marked 'mf'. The Solo Banjo part includes a 'Bass to B' instruction and some fingerings (2, 4, 2). The 2nd Banjo part has a few 'x' marks under some notes.

The piano accompaniment for the first system of the Intro consists of two staves. The top staff is the right hand, with a treble clef and a key signature of three sharps. The bottom staff is the left hand, with a bass clef and a key signature of three sharps. The music is in common time and features a steady accompaniment for the Solo Banjo part.

**Moderato.**

*mf*

The second system of the Intro consists of two staves. The top staff is for the Solo Banjo, with a treble clef and a key signature of three sharps. It is marked 'Moderato' and 'mf'. The bottom staff is for the 2nd Banjo, with a bass clef and a key signature of three sharps. The Solo Banjo part includes fingerings (2, 1, 1, 2, 3, 1, 2, 4) and a '3' above a group of notes.

*rit.* *a tempo.*

The third system of the Intro consists of two staves. The top staff is for the Solo Banjo, with a treble clef and a key signature of three sharps. It is marked 'Moderato' and 'mf'. The bottom staff is for the 2nd Banjo, with a bass clef and a key signature of three sharps. The Solo Banjo part includes triplets and fingerings (1, 3, 1, 3, 2, 2). The system is marked 'rit.' and 'a tempo.'.

*rit.* *a tempo.*

The fourth system of the Intro consists of two staves. The top staff is for the Solo Banjo, with a treble clef and a key signature of three sharps. It is marked 'Moderato' and 'mf'. The bottom staff is for the 2nd Banjo, with a bass clef and a key signature of three sharps. The Solo Banjo part includes triplets and fingerings (1, 3, 1, 3). The system is marked 'rit.' and 'a tempo.'.

First system of musical notation, featuring treble and bass staves with various rhythmic patterns and triplets.

Second system of musical notation, including the instruction *rit.* followed by *a tempo.*

Third system of musical notation, including the instruction *rit.*

Fourth system of musical notation, starting with **DANCE. Allegro.** and *a tempo.*

Fifth system of musical notation, featuring treble and bass staves with rhythmic patterns.

Sixth system of musical notation, including first and second endings and a **BREAK.** section.

For 2 Guitars 30cts.  
Piano Acc. . . . 10cts.

# FLOWER WALTZ.

For one or two Banjos.

By WALTER JACOBS. Op. 39.

SOLO BANJO.  
Tune Bass to B.

2nd BANJO.

Har. 12

Guitar, Mandolin, Banjo.  
W. J.

Copyright 1894, by Walter Jacobs.

Musical notation for the first system, measures 1-6. The key signature is three sharps (F#, C#, G#). The first staff (treble clef) contains chords and melodic lines with fingerings (e.g., 2, 0, 1, 3, 0, 2) and dynamics *mf* and *p*. The second staff (bass clef) contains bass lines with fingerings (e.g., 4, 0, 2, 1, 4, 2) and dynamics *mf* and *p*.

Musical notation for the second system, measures 7-12. The first staff (treble clef) contains chords and melodic lines with fingerings (e.g., 1, 0, 2, 0, 3, 0, 4, 1) and dynamics *p* and *mf*. The second staff (bass clef) contains bass lines with fingerings (e.g., 1, 0, 2, 0, 4, 0, 2, 0, 3, 0) and dynamics *p* and *mf*.

Musical notation for the third system, measures 13-18. The first staff (treble clef) contains chords and melodic lines with fingerings (e.g., 3, 0, 4, 1, 3, 0, 1, 0, 2) and dynamics *mf* and *p*. The second staff (bass clef) contains bass lines with fingerings (e.g., 4, 0, 2, 1, 4, 2, 0, 2) and dynamics *mf* and *p*.

Musical notation for the fourth system, measures 19-24. The first staff (treble clef) contains chords and melodic lines with fingerings (e.g., 3, 0, 1, 2, 0, 1, 2, 0, 4) and dynamics *f*. The second staff (bass clef) contains bass lines with fingerings (e.g., 4, 0, 2, 1, 4, 0, 2, 0, 2) and dynamics *f*. The system concludes with a *D.Slide.* marking.

Musical notation for the fifth system, measures 25-30. The first staff (treble clef) contains chords and melodic lines with fingerings (e.g., 0, 4, 2, 4, 3, 0, 4, 0, 4, 0, 1, 0, 2, 0, 1, 0) and dynamics *p* and *f*. The second staff (bass clef) contains bass lines with fingerings (e.g., 4, 0, 2, 1, 4, 0, 2, 0, 2) and dynamics *p* and *f*. The system concludes with a *D.C. al Fine.* marking.

# THE GOLDEN DOME.

## MARCH AND TWO-STEP.

By WALTER JACOBS.

SOLO  
BANJO.

2nd  
BANJO.

The first system of music consists of two staves. The top staff is for the Solo Banjo and the bottom staff is for the 2nd Banjo. Both are in a key of two sharps (F# and C#) and a 6/8 time signature. The Solo Banjo part begins with a dynamic marking of *f* and includes a slur over the first two measures. The 2nd Banjo part starts with a dynamic marking of *ffz*. Both parts feature rhythmic patterns with eighth and sixteenth notes, and some measures include fingerings like 4, 3, and 1.

The second system continues the musical notation. It features a repeat sign at the beginning of both staves. The Solo Banjo part has a dynamic marking of *mf* and includes a slur over a measure. The 2nd Banjo part continues with rhythmic accompaniment. Fingerings like 3, 1, and 4 are indicated throughout the system.

The third system continues the musical notation. The Solo Banjo part has dynamic markings of *f* and *mf*. The 2nd Banjo part continues with rhythmic accompaniment. The system concludes with a measure containing a triplet of eighth notes in the Solo Banjo part.

The fourth system includes a first ending. The Solo Banjo part starts with a dynamic marking of *fz* and includes a first ending bracket labeled "1. Once only." The 2nd Banjo part continues with rhythmic accompaniment. Fingerings like 4, 3, 2, 3, and 4 are indicated.

The fifth system includes a second ending. The Solo Banjo part starts with a dynamic marking of *fz* and includes a second ending bracket labeled "2." The 2nd Banjo part continues with rhythmic accompaniment.



9 Pos.

*p* Solo Banjo can play either first or second staff. *cresc.*

*p* *cresc.*

*p*

*p*

*cresc.* *f on repeat.* 1. 2. *fz* D.S. al then Trio.

*cresc.* *f on repeat.* *fz* D.S. al then Trio. *fz*

TRIO.

The first system of the Trio section consists of two staves. The music is in 6/8 time with a key signature of two sharps (F# and C#). It begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth notes and some triplet markings. The left hand provides a steady accompaniment of eighth notes. A repeat sign with first and second endings is present in the middle of the system.

The second system continues the Trio section with two staves. It maintains the 6/8 time and two-sharp key signature. The right hand has a melodic line with some slurs and accents. The left hand continues with eighth-note accompaniment. A circled number '4' is written below the first measure of the right hand.

The third system of the Trio section consists of two staves. It is marked with a first ending '1.' above the first measure. The music includes a crescendo (*cresc.*) and a fortissimo (*f*) dynamic. The right hand features a melodic line with slurs and accents, and some triplet markings. The left hand continues with eighth-note accompaniment. A circled number '4' is written below the second measure of the right hand.

The fourth system of the Trio section consists of two staves. It is marked with a second ending '2.' above the first measure. The music includes a crescendo (*cresc.*). The right hand features a melodic line with slurs and accents, and some triplet markings. The left hand continues with eighth-note accompaniment. A circled number '4' is written below the first measure of the right hand.

The fifth system of the Trio section consists of two staves. It concludes the section with a fortissimo (*fz*) dynamic and ends with the word 'Fine.' written above the final measure. The right hand features a melodic line with slurs and accents, and some triplet markings. The left hand continues with eighth-note accompaniment.

11 Pos. -----

*p dolce.*

*cresc.*  
*fz*  
*mf*

*p dolce.*

*cresc.*

*fz*  
*mf*  
*tr.*  
D.S. Trio al Fine.

To Miss Gerta Hatch, Los Angeles.

# LA VETA SCHOTTISCHE.

For one or two Banjos and Guitar  
with 1<sup>st</sup> and 2<sup>d</sup> Mandolin parts.

By C. S. DeLANO.

Composer of Little Sunbeam Waltz.

SOLO BANJO.

Animato.

2<sup>d</sup> BANJO.

2 B.

2 B.

3B.

5B.

5B - -

1. 2. DS.

cresc.

mp

f

p

# HEART SO TRUE.

BANJO.

MAZURKA DE CONCERT.

BASS to B.

By WALTER JACOBS.

Andante con espressione.

*tremolo sempre.*

Tempo di Mazurka.

Animato.



5th *cresc.*

*cresc.* *dim.*

*p* *mf*

*f*

*cresc.* *cresc.*

*rall.* *ffz* *f a tempo.* *rit.* *poco a poco.*

*fz* *p* *a tempo.*

*f rit.* *a tempo.*

*cresc.* *mf* *p* *Più lento.*

*cresc. e accel.*

*stringendo.* *p* *rit.*

# SPANISH DANCE.

## NO. 1.

FOR 1 OR 2 BANJOS WITH PIANO AND GUITAR ACC.

Tune Banjo to D.

MORITZ MOSZKOWSKI, Op.12.

Arr. by WALTER JACOBS.

**Allegro brioso.**

SOLO BANJO.

2nd. BANJO.

10 Pos.-----

3 Pos.-----

10 Pos.-----

10 Pos.-----

4 Pos.-----

6 Pos.-----

1.

2.

3 Pos.-----

1.

2.

10 Pos.-----

3 Pos.-----

10 Pos.-----

10 Pos. 3 Pos.

4 Pos. 6 Pos. 2 Pos. 4 Pos.  
*p e grazioso.*

2 Pos.

4 Pos. 2 Pos.

14 Pos. 16 Pos. 4 Pos.  
*marcato.* *p*

14 Pos.

2 Pos.

16 Pos. 14 Pos. 15 Pos. 16 Pos.

4 Pos. 2 Pos. *marcato.*

18 Pos. 6 Pos.

# YOUTHFUL PLEASURES.

## SCHOTTISCHE.

By A.H. PLANTE.  
Arr. by WALTER JACOBS.

Alla danza.

1st  
BANJO.

2nd  
BANJO.

First system of musical notation. The right hand features a melodic line with slurs and fingerings (1, 3, 4). The left hand has a bass line with slurs. Dynamics include *mf* and *f*. The key signature has three sharps (F#, C#, G#).

Second system of musical notation. The right hand has a melodic line with slurs and fingerings (4, 3, 1, 2, 4, 2). The left hand has a bass line with slurs. Dynamics include *p*. The key signature has three sharps.

Third system of musical notation. The right hand has a melodic line with slurs. The left hand has a bass line with slurs. Dynamics include *mf* and *f*. The key signature has three sharps.

Fourth system of musical notation. The right hand has a melodic line with slurs and fingerings (3). The left hand has a bass line with slurs. Dynamics include *p*, *f*, and *f a tempo.*. The key signature has three sharps.

Fifth system of musical notation. The right hand has a melodic line with slurs and a repeat sign. The left hand has a bass line with slurs. Dynamics include *p*, *mf*, and *f*. The key signature has three sharps.

Sixth system of musical notation. The right hand has a melodic line with slurs and triplets (3). The left hand has a bass line with slurs. Dynamics include *p*, *f*, and *a tempo.*. The key signature has three sharps.

*p*

Musical notation for the first system, piano part. It consists of two staves in G major. The right hand features a melodic line with slurs and accents, while the left hand provides harmonic support with chords and moving bass lines.

*sf* Fine.

Musical notation for the second system, piano part. It continues the melodic and harmonic development from the first system, ending with a *sf* (sforzando) dynamic and the word "Fine".

TRIO.

*p dolce.*

Musical notation for the third system, piano part. The section is marked "TRIO." and begins with a *p dolce.* (piano dolce) dynamic. The right hand has a more active melodic line with fingerings (1-2, 2-3, 3-4) and slurs. The left hand continues with harmonic accompaniment.

Musical notation for the fourth system, piano part. The melodic line in the right hand continues with various rhythmic patterns and slurs.

*f*

Musical notation for the fifth system, piano part. The dynamics increase to *f* (forte) in the right hand, while the left hand maintains its accompaniment.

*f*

1. *sf*

2.

*D. S. al Fine.*  
*a tempo.*

Musical notation for the sixth system, piano part. It features a first ending (1.) and a second ending (2.). The first ending is marked *sf* (sforzando). The section concludes with the instruction "D. S. al Fine. a tempo." (Da Capo al Fine, a tempo).



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Down the Pike. March and Two-Step . . . . .	Weidt	B	.40	.15	.10 .20
Drowsy Dempsey. A Coon Shuffle . . . . .	Lansing	B	.40	.15	.10 .20
Dushka. Russian Dance . . . . .	Lansing	A	.30	.30	.10 .20
Elephant Promenade. A Toe Ticker. (Saunders) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Fairy Flirtations. Dance Caprice. (Boehnlein) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Fanchette. Tambourine Dance. (Hildreth) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Fanchon. Mazurka . . . . .	Weidt	A	.30	.30	.10 .20
Farmer Bungtown. March Humoresque . . . . .	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Fire-fly. Polka . . . . .	Weidt	A	.30	.30	.10 .20
Flower Waltz . . . . .	Jacobs	A	.40	.40	.10 .20
For the Flag. Military March Two-Step . . . . .	Hildreth-Jacobs	B	.40	.15	.10 .20
Four Little Blackberries. Schottische. (O'Connor) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Frisk King, The. March and Two-Step . . . . .	Kenneth	A	.40	.15	.10 .20
Fun in a Barber Shop. Novelty March. (Winne) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
General Jasper Jones. Cake Walk Two-Step . . . . .	Lansing	B	.30	.15	.10 .20
Good-bye Mister Greenback. Schottische . . . . .	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Guest of Honor, The. March and Two-Step . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Happy Hayseed, The. Characteristic March . . . . .	Arr. Hildreth	B	.40	.15	.10 .20
Happy Jap, The. Geisha Dance. (O'Connor) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Hazers, The. March and Two-Step . . . . .	Weidt	A	.40	.15	.10 .20
Heart Murmurs. Waltz. (Rolfe) . . . . .	Arr. Hildreth	B	.40	.25	.20 .35
Hey! Mister Joshua. Medley Schottische . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Home, Sweet Home and Spanish Fandango . . . . .	Arr. Jacobs	A	.30	.15	.10 .20
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Horse Marines, The. March and Two-Step. (Allen) . . . . .	Jacobs	B	.40	.15	.10 .20
Idabel. Waltz . . . . .	Weidt	A	.30	.30	.10 .20
Idolizers, The. March and Two-Step. (Corey) . . . . .	Arr. Weidt	B	.40	.15	.10 .20
In a Rose Garden. Polka Redowa. (Allen) . . . . .	Arr. Weidt	B	.40	.15	.10 .20
Jack in the Box. Character Dance. (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Jasper's Symphony . . . . .	Lansing	B	.40	.40	.10 .20
Jolly New Yorker, The. March and Two-Step . . . . .	Weidt	B	.40	.15	.10 .20
Jolly Sailors. March and Two-Step . . . . .	Weidt	A	.40	.40	.10 .20
June Bids, The. Waltzes. (Allen) . . . . .	Arr. Jacobs	C	.50	.25	.20 .35
Jungle Echoes. A Coconut Dance . . . . .	Hildreth	B	.40	.15	.10 .20
Kaloola. A Darktown Intermezzo . . . . .	Weidt	A	.30	.30	.10 .20
Katie. Waltz. (Potter) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
Kentucky Wedding Knot. Novelty Two-Step . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Kidder, The. Characteristic March. (Bushnell) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Kiss of Spring. (Rolfe) . . . . .	Arr. Jacobs	A	.40	.25	.20 .35
Koonville Koonlets. Characteristic Cake Walk . . . . .	Weidt	B	.40	.40	.10 .20
La Ballerina. Caprice . . . . .	Lansing	B	.30	.15	.10 .20
Lady Rose. Waltz. (Stevens) . . . . .	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Laughing Sam. Characteristic March. (Rolfe) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
La Veta Schottische . . . . .	De Lano	A	.40	.40	.10 .20

Degrees of difficulty are marked thus:  
A, Easy B, Medium C, Difficult

When the price of the Banjo Solo is the same as the Banjo Accompaniment the two parts are printed together and therefore cannot be obtained separately.

	Grade	Banjo Solo	Banjo Acc.	Guitar Acc.	Piano Acc.
Lazy Luke. A Raggy Drag. (Philpot) . . . . .	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Light Heart. Polka . . . . .	Weidt	A	.30	.30	.10 .20
Lilies of the Valley. Waltz . . . . .	Weidt	A	.30	.30	.10 .20
Little Aristocrat. Petite Danse . . . . .	Weidt	B	.40	.15	.10 .20
Little Duchesse. Waltz . . . . .	Kenneth	A	.40	.40	.10 .20
Little Sparkers. Danse Brillante . . . . .	Lansing	A	.40	.15	.10 .20
Little Sunbeam Waltz . . . . .	De Lano	A	.40	.40	.10 .20
Live Wire. March . . . . .	Bone	B	.40	.15	.10 .20
Luella Waltz . . . . .	Weidt	C	.50	.25	.20 .35
Manana. Chilean Dance. (Missud) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Marconigram, The. March and Two-Step (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Masterstroke, The. Military March. (Lampe) . . . . .	Arr. Hildreth	B	.40	.15	.10 .20
May Belle. Schottische . . . . .	Weidt	A	.30	.30	.10 .20
Men of Harvard. March and Two-Step . . . . .	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Merry Monarch, The. March and Two-Step . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Military Hero, The. March and Two-Step . . . . .	Kenneth	A	.40	.15	.10 .20
Minor Jig . . . . .	Kenneth	A	.30	.15	.10 .20
Minstrel Echoes . . . . .	Kenneth	B	.60	.60	.20 .35
Montclair Galop . . . . .	Weidt	A	.40	.40	.10 .20
My Dusky Rose. Schottische. (Allen) . . . . .	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
My Old Kentucky Home. With Variations . . . . .	Arr. Lansing	B	.40	.15	.10 .20
My Old Kentucky Home and Fair Harvard . . . . .	Arr. Jacobs	A	.30	.15	.10 .20
Myra Waltz . . . . .	Bemis	A	.40	.40	.10 .20
Myriad Dancer, The. Valse Ballet. (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
New Arrival, The. March and Two-Step . . . . .	Brazil	A	.40	.15	.10 .20
Northern Lights. Overture . . . . .	Weidt	C	.50	.25	.20 .35
Old Acquaintance. March . . . . .	Kenneth	B	.40	.40	.10 .20
Ole Black Mammy. Coon Shuffle . . . . .	Lansing	B	.40	.15	.10 .20
Ole Sambo. A Coon Serenade . . . . .	Weidt	A	.40	.40	.10 .20
Onion Rag. A Bermuda Essence . . . . .	Weidt	A	.40	.15	.10 .20
On Venice Waters . . . . .	Roeder-Derwin	C	.30	.15	.10 .20
On Boston Common. March and Two-Step . . . . .	Bemis	B	.40	.15	.10 .20
Oshkosh Chief, The. March and Two-Step . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Our Director. March. (Bigelow) . . . . .	Arr. Lansing	A	.40	.15	.10 .20
Over the Waves. Waltzes. (Rosas) . . . . .	Arr. Jacobs	B	.50	.50	.20 .35
Pavana. Entr'Acte. (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Pepesta. Vals Espanol . . . . .	Hildreth	B	.40	.15	.10 .20
Persian Lamb Rag. A Peppercette. (Wenrich) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Pickaninny Pranks. Cake Walk Characteristic . . . . .	Jacobs	B	.40	.15	.10 .20
Pixies, The. Dance Characteristic. (Farrand) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
Pizzicati. From "Sylvia." (Delibes) . . . . .	Arr. Grout	B	.30	.15	.10 .20
Pokey Pete. Characteristic March. (Lerman) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Pretty Mamie Clancy. Medley Waltz . . . . .	Arr. Hildreth	B	.40	.15	.10 .20
Pride of the Prairie. March and Two-Step . . . . .	Arr. Hildreth	B	.40	.15	.10 .20
Prince Charming. Waltz. (Duffell) . . . . .	Arr. Jacobs	A	.40	.40	.10 .20
Prince of India, The. March. (Farrand) . . . . .	Arr. Jacobs	B	.40	.25	.20 .35
Queen of Roses. Waltzes . . . . .	Weidt	C	.50	.25	.20 .35
Rag Tag. March and Two-Step . . . . .	Weidt	A	.40	.15	.10 .20
Raiders, The. Galop . . . . .	Weidt	A	.30	.30	.10 .20
Red Rover, The. March . . . . .	Weidt	A	.30	.30	.10 .20
Rolling Rube. Breakdown . . . . .	Kenneth	A	.40	.40	.10 .20
Runabout, The. March and Two-Step . . . . .	Arr. Hildreth-Jacobs	A	.40	.15	.10 .20
Sand Dance. Moonlight on the Suwanee . . . . .	Arr. Lansing	B	.40	.15	.10 .20
Scissors to Grind. March and Two-Step. (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Sissy Giggles. Characteristic March . . . . .	Arr. Hildreth-Jacobs	B	.40	.15	.10 .20
Sky High. Galop . . . . .	Glionna	A	.40	.15	.10 .20
Smiling Sally. Caprice . . . . .	Lansing	A	.30	.30	.10 .20
Soap Bubbles. Characteristic March . . . . .	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Social Lion, The. March and Two-Step . . . . .	Hildreth	B	.40	.15	.10 .20
Song and Dance Schottische . . . . .	Kenneth	A	.40	.40	.10 .20
Sorella. Spanish March. (Borel-Clerc) . . . . .	Arr. Jacobs-Hildreth	B	.40	.15	.10 .20
Southern Pastimes. Schottische. (Wheeler) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
Spanish Dance. No. 1. (Moszkowski) . . . . .	Arr. Jacobs	C	.40	.40	.10 .20
Speedway, The. Galop . . . . .	Weidt	A	.40	.15	.10 .20
Sporty Maid, The. March and Two-Step . . . . .	Arr. Jacobs-Hildreth	A	.40	.15	.10 .20
Story-Teller Waltzes, The. (Farrand) . . . . .	Arr. Jacobs	B	.50	.25	.20 .35
Summer Breezes. Waltz . . . . .	Lansing	A	.30	.30	.10 .20
Summer Girl, The. Waltz . . . . .	Weidt	A	.30	.30	.10 .20
Summer Secrets. Waltz. (Taubert) . . . . .	Arr. Jacobs-Hildreth	B	.50	.25	.20 .35
Sweet and Low and Forsaken . . . . .	Arr. Lansing	C	.30	.15	.10 .20
Sweet Corn. Characteristic March . . . . .	Weidt	B	.40	.15	.10 .20
Tahama. Intermezzo Romantique. (Haines) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Tiptopper, A. March and Two-Step. (Corey) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Topsy's Recreation. A Dance (with Guitar Acc.) . . . . .	Kenneth	B	.40	.15	.10 .20
True Blue. March and Two-Step . . . . .	Kenneth	A	.40	.15	.10 .20
Under Palm and Pine. March and Two-Step . . . . .	Kenneth	B	.40	.15	.10 .20
Under the Double Eagle. March. (Wagner) . . . . .	Arr. Jacobs	B	.40	.40	.10 .20
Veritas. March and Two-Step. (Densmore) . . . . .	Arr. Lansing	B	.40	.15	.10 .20
Victorious Harvard. March and Two-Step . . . . .	Arr. Hildreth	B	.40	.15	.10 .20
Watch Hill. Two-Step . . . . .	Kenneth	A	.40	.40	.10 .20
Whip and Spur. Galop. (Allen) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
White Crow, The. March Oddity . . . . .	Eno	B	.40	.15	.10 .20
"Who Dar!" Cake Walk and Two-Step. (Soule) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
Wild Flowers. Schottische . . . . .	Weidt	A	.40	.15	.10 .20
Yankee Boys. March . . . . .	Weidt	A	.30	.30	.10 .20
Yankee Dandy. Characteristic March . . . . .	Weidt	A	.40	.15	.10 .20
Yazoo Buck. Wing Dance. (Godfrey) . . . . .	Arr. Jacobs	A	.40	.15	.10 .20
Zona. Waltzes. (Arnold) . . . . .	Arr. Jacobs	B	.50	.25	.20 .35
Zophiel. Intermezzo. (Hildreth) . . . . .	Arr. Jacobs	B	.40	.15	.10 .20
Zulu Moon Dance. A Midnight Diversion . . . . .	Odell	B	.40	.15	.10 .20

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3. SISSY GIGGLES. Characteristic March . . . . .	Raymond Howe
4. KATIE. Waltz . . . . .	Bert Potter
5. A TIPTOPPER. March and Two-Step . . . . .	W. A. Corey
6. JUNGLE ECHOES. A Cocoonut Dance . . . . .	R. E. Hildreth
7. SORELLA (or La Matichiche). Spanish March . . . . .	Ch. Borel-Clerc
8. THE HORSE MARINES. March and Two-Step . . . . .	Thos. S. Allen
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